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ABSTRACT

Intended to help teachers integrate the teaching of thinking, reading, writing, speaking, and listening skills, this booklet presents five thematic units of study for the language arts. The booklet begins with a rationale for a thematic approach to language arts. The remainder of the paper presents the thematic units, each of which includes a rationale for that particular theme, objectives of the unit, thematic activities, resources, and evaluation activities. The five themes are conflict, emotions, families, growing up, and understanding others. A three-page bibliography is included. (HTH)

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A Theme is a Beam of Light

Units for Integrating Thinking, Listening, Speaking, Reading and Writing

By Participants in the 1985
South Bay Writing Project
Summer Institute

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A THEME IS A BEAM OF LIGHT

A theme is a beam of light
to focus for clarity
or blur for fun.
All of the learning things can be done
through a theme.

Hannah Lynn Demerson

Five Thematic Modules Compiled by

Participants in the 1985 Summer Writing Institute
South Bay Writing Project, San Jose State University
Director: Dr. Iris M. Tiedt

TABLE OF CONTENTS

Introduction 1

THEME 1: CONFLICT 2

Diana Allen, Monte Vista Christian High School
Roger Huitric, Berryessa Union SD
Sharon Purvis, Folsom-Cordova SD
Sherrean Rundberg, Mercy High School

THEME 2: EMOTIONS 13

Hannah Lynn Demerson, Eastside Union HSD
Nora G. Ho, Gilroy Unified SD
Lyon Rathbun, Woodside Priory School

THEME 3: FAMILIES 23

Phyllis Blitz, Franklin-McKinley SD
Linda Colasito-Parks, Menlo Park City SD
Laura Pimentel, Alum Rock SD
Reba Wadley, San Jose Unified SD

THEME 4: GROWING UP 31

Kathleen Mangan, San Jose Unified SD
Judith Roth, Franklin McKinley SD
Donna Skelton, Fall River Jt. USD

THEME 5: UNDERSTANDING OTHERS 45

Sandra Jean Hall
Carole Kazanjian, Franklin McKinley SD
Susan Thom, Campbell Union HSD

Bibliography 54

FOCUSING ON A THEME

Why do we recommend focusing language arts instruction around a theme? The reasons are varied:

1. Themes naturally promote instruction across the curriuclum.

2. Thinking, listening, speaking, reading, and writing skills are learned in a meaningful context.

3. Student interest is hooked by an engaging topic.

4. A theme approach lends content and structure.

5. Both language and literature are integral components of a thematic module.

6. The student sees a purpose for developing communication abilities.

7. Thematic studies can meet student needs.

8. A theme approach adds quality to instruction.

9. Unit study activities promote thinking and dealing with important issues.

10. Students feel a more personal involvement with literature and the arts.

Teachers who work with thematic units of study find this method stimulating. Students and teachers work more closely together in a workshop atmosphere that engenders trust and acceptance. Students are more directly involved in thinking and decision making as they help plan theme-related activities and search out materials and resources.

The thematic modules outlined in this booklet give you enough information to begin developing a successful study with your classes. They also serve as models for other studies that you might like to plan with your students. We are pleased to share them with you.

Your Colleagues

THEME 1: CONFLICT

Rationale for the Theme of Conflict

Themes which successfully combine literature and writing should contain several key components. They should be sufficiently general. They should be readily understood by learner. And they should have meaning for the vast majority of the students. In our opinion, it would be difficult to find a theme which is more universal, accessible, and full of raw interest than "Conflict."

This theme neatly integrates the internal study of literary devices with the external study of human differences. In focusing on the internal dynamics of literature one can choose to study the clash of actions, ideas, desires or values in a story. In addition, conflict may also take place within a character or between a character and an outside force. External studies will range through a number of subjects such as: war, man vs. nature, class struggle, and religious and ethnic differences. Contemporary youth will relate, as well, to the conflicts inherent in family relationships, the mating process, and the tug and pull of peer pressures. As a result, "Conflict" lends itself to multi-disciplinary units which are ideal for elementary grades and core approaches to curriculum in middle and secondary schools.

Perhaps unfortunately, "Conflict" is an extremely practical concept to study in our time.

Objectives: Conflict

By working with this unit students will be able to:

1. Identify five human emotions involving conflict
2. State personality clashes in a story of conflict
3. Compare and contrast conflicts(in war or two different stories)
4. Identify themes of conflict
5. Differentiate ways of reacting to conflict
6. Identify ways to resolve conflict within their own peer group or families or world of work
7. Identify universal aspects of conflict
8. Write a memory piece which will relate conflict in their life
9. Write lifelines which have occurred from five years of age until the present
10. Identify conflicting values within a character

and experience. One group might use personal experiences, another might use experiences from books or stories they have read. In turn, they can be shared. This sharing may be taped so that the class has evidence of their feelings and comments. The story recordings were used in this instance to get the children to consider the topic. Later they may wish to come back to compare their conflicts with those in the readings. If this is done, children have a double exposure to the books and may want to find the passages they heard. The length of time required for this unit depends on depth but it could cover a year course.

This unit can be adapted for all grade levels.

THEMATIC ACTIVITIES: CONFLICT

Conflict: Friendship/Conflict between political adversaries

After studying the early Presidents, students will discuss the conflicts that John Adams and Thomas Jefferson had over the state rights versus federal power. Students will write a letter from John Adams to Thomas Jefferson or from Thomas Jefferson to John Adams. The letters will reminisce about their early disputes when the country was first being founded. Letters from Abigail to her husband could be read as a prompt for the exercise.

Conflict: Child Abuse

Students will act out a situation of child abuse. Situations can either be drawn from a container or listed on the board and selected.

They will be responsible for developing in written form the dialog they plan to use concerning the conflict between the abusive parent and the abused child. (It is also a possibility that students might like to portray a child abusing a parent.)

In the response groups students can decide on the type of situation which is the worst for a child to be in; one person can act as a recorder for this procedure. Written evaluations of the situations can be generated from the discussions.

Conflict: Choices--Decision Making

This activity relates to The Light in the Forest. Before students read Richter's novel, they are given the assignment to predict how they would choose a set of adoptive parents.

Getting Started: Conflict

The materials you may select are the following:

Two films: Zlateh the Goat and To Build a Fire

Three recordings: Sounder read by Wm. Armstrong and Roll of Thunder and Hear My Cry by Taylor

Tape Recorder and Tapes for discussion use

Pictures and Illustrations depicting various types of conflict

Library books such as Julie of the Wolves by George, Call of the Wild by London, Zlateh the Goat by Singer, Roll of Thunder, Hear My Cry by Taylor

Use one of the following methods or a variation of them to motivate student interest:

1. Show either of the films mentioned or pictures and illustrations after the class has had an opportunity to discuss experiences where they have been in conflict with nature and the opportunities they had to resolve the conflict; conflicts might include being lost in a storm, frightened by a heavy snow or rain, falling in deep water on a camping trip. Students are generally quick to reminisce about these. The ideas which they mention should be recorded for further examination during the unit. The films to be shown introduces a conflict with nature. In introducing the films,ask the students to consider the conflict with nature and whether the resolution was in any way like the experiences they have just shared.

2. Ask students to listen to the recordings mentioned. As they listen, they can record the conflicts they hear in the story. When the listening experience is concluded, the students can list the conflicts they have heard. This activity can be a whole class or a small group experience. To heighten the experience, students may cluster one of the categories with their own knowledge and

Thematic Activities: Conflict
Page Two

Students meet in groups of five to discuss how children are adopted. How do adoptive parents choose their children? How do adoptive parents choose their children? Can children reject their adoptive parents?

Students will create a paragraph about their reaction when they discover they are adopted. They should consider whether or not they would keep their adoptive parents or go with their birth parents. (See the Light in the Forest.)

Conflict: Political

The format is a debate on what role the United States should play in international conflicts (El Salvador, Nicaragua). Students will select from a box (pro or con) for the debate.

Students will go to the library to do appropriate, directed research for their debate position.

The debate will take place after students have done their research.

After the debate, all the listeners will write a paragraph evaluation: Who "won"? Whose arguments were most effective? Did they help the student make up or change his mind?

Conflict: Person to Person

Using Thurber's "Unicorn in the Garden", a group of six or seven students can read and then act out the story.

Students will then all read the story to themselves.

Students will develop an opinion paper on the conflict between the husband and the wife, choosing one of these questions:

1) In what ways did the husband's life change after his wife was taken away?
2) How would you deal with a difficult person in your own life?
3) Who is misunderstood in this story?
4) Describe a situation where you have been misunderstood and how you resolved the conflict.

Conflict: Man versus nature

Read "To Build a Fire" as a class, students taking turns reading aloud.

Map the story on the board so that all students will understand the exact sequence of events.

Show the film of the short story.

Discuss the differences between the film and the story; use a Ven Diagram to show how they differ and where they are the same.

Write a paper telling which is more effective in portraying the struggle of man versus nature (the visual presentation or the written word).

Resources: Conflict

To Build a Fire by Jack London (short story and film)

Call of the Wild by Jack London

Witch of Blackbird Pond by Elizabeth G. Speare

Zlateh the Goat by Isaac Bashevis Singer(story and film)

Light in the Forest by Conrad Richter

Island of the Blue Dolphins by Scott O'Dell

Summer of my German Soldier by Bette Greene (also TV movie)

Give Dad My Best by James Lincoln Collier

Where the Lillies Bloom by Vera and Bill Cleaver

The Butter Battle Book by Dr. Seuss

Animal Farm by George Orwell

A Fable in Our Time by James Thurber

Immortal Wife by Irving Stone

Moby-Dick by Herman Melville

Walden by Henry David Thoreau

Scarlet Letter by Nathaniel Hawthorne

Two Years Before the Mast by Richard Henry Dana

Death of a Salesman by Arthur Miller

Streetcar Named Desire by Tennesee Williams

East of Eden by John Steinbeck

The Sun Also Rises by Ernest Hemingway

The Chocolate War by Robert Cormier

Secret Friend by Marilyn Sach

A Bargain for Frances by Hoban

The Sign of the Beaver by Elizabeth G. Speare

I'll Fix Anthony by Judith Viorst

Alexander, Who Used to Be Rich Last Sunday by Judith Viorst

Resources: Conflict

The Day Jimmy's Boa Ate the Wash by Trinka H. Noble

The Pain and the Great One by Judy Blume

The Cat in the Hat by Dr. Seuss

Tales of a Fourth Grade Nothing by Judy Blume

Super-fudge by Judy Blume

Horton Hatches the Egg by Dr. Seuss

Focus Units in Literature: A Handbook for Elementary School by Joy F. Moss

Teaching Writing in K-8 Classrooms: The Time has Come by Tiedt, Bruemmer,Lane,Stelwagon,Watanabe,Williams

The Language Arts Handbook by Iris M. Tiedt

Evaluation of Activities: Conflict

1. Response groups evaluate rough draft writing assignments(all topics)
2. Response team for debate(political topic)
3. Read papers aloud to extend audience(all topics)
4. Test: Use short answer writing on interpretation and on observation and objective part on vocabulary.(all topics)
5. Publish stories written by students on conflict theme(culminating)
6. Keep a vocabulary log of new words and definitions(culminating)

Evaluation of Theme: Conflict

The following evaluations involve the students in writing, in class and small group discussion. The teacher is an observer.

1. The students put together a booklet of their class writing about conflict. In a class discussion, they decide the appropriate order for the table of contents. In doing so, they can reflect on the subtopics within the unit.
2. The students discuss five kinds of conflict in small groups noting which have become part of understanding as a result of the unit. The growing ability to verbalize problems involving conflict may well be the most lasting result of the unit. If they can write about conflicts in their own lives in a somewhat objective fashion, they may be on a path of maturity that you can enjoy watching develop.
3. For some students, it may be necessary to be content with a listing or short discussion of the conflict in the stories because they are yet unable to distance themselves from their own conflicts.
4. A few of the students may want to compare the conflict resolutions in the stories with conflict resolutions they have experienced as a means of test/ing the worth, in their opinion, of the selections read.

Evaluation of Theme: Conflict

5. Making and sharing a collage depicting personal viewpoints of various kinds of conflict or the selection of a group of pictures showing various kinds of conflict reflects student understanding, as well as enhancing the enjoyment of the whole class and extending their appreciation of other art forms. This could be done by individuals, pairs or groups of students.

THEME 2:

Emotions

Everyone has emotions. It is a universal theme that can be discussed in all content areas as well as at all grade levels.

Emotions are an especially powerful force in young peoples' lives, and recognizing emotions can promote harmony in the individual and cohesion in the social order.

Objectives

By working with this unit students will be able to:

1. Identify emotions in themselves.
2. Express emotions in oral and written discourse.
3. Identify emotions in characters in literature.
4. Write and speak effectively about emotions conveyed through literature.

Getting Started

The materials you need are the following:

Chart showing relationships between emotions and their causes.

Option 1 — Blank poster boards or sheets of butcher paper approsimately 2' x 3'

Old magazines (please preview)

Colored felt-tip pens (thick or thin), or crayons

Glue

Scissors

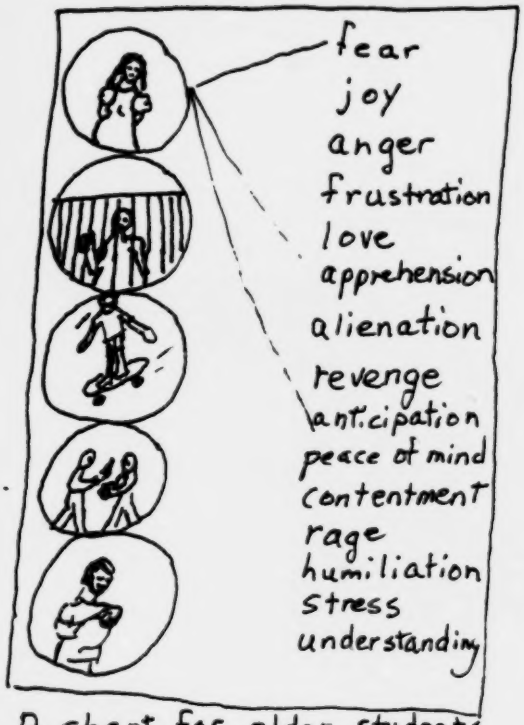
Option 2 Books (K-8 book selected to demonstrate emotions. Example: The Do-Something Day by Joe Lasker, published by The Viking Press.)
(9-12 story selected to demonstrate emotions. Example: It Takes Only One Shot by Brian Hewitt)

Use one (if not both) of the options below to motivate interest. Present a chart that you have made that has pictures of the common causes of emotions for your age group down the left-hand side, and a list of the names of the various emotions down the right hand side. Have the students connect the cause to the emotion(s) with (a) piece(s) of yarn (see illustration #1). After discussing this chart briefly, tell the students that you will be talikng about emotions for the next few weeks, and that you would like them to think about emotions when they go home.

Option 1. VISUALIZING EMOTIONS BY CREATING CHARTS

(K-6) The student will be able to express his/her own emotions by drawing pictures which show happiness, sadness, anger, and fear. These pictures will be compiled into four separate books, titled: Our Book of Fears, Our Book of Anger, Our Happiness Book, and Our Book of Sadness (See illustration #2).

(7-12) The student will be able to visualize emotions by creating a spoke diagram.
-Students work in groups.
-Ask them to create a central metaphor in the center of the diagram (Example: Emotions are Water)
-The spokes are created through their own imaginations (Example: Hate = Ice;



A chart for older students

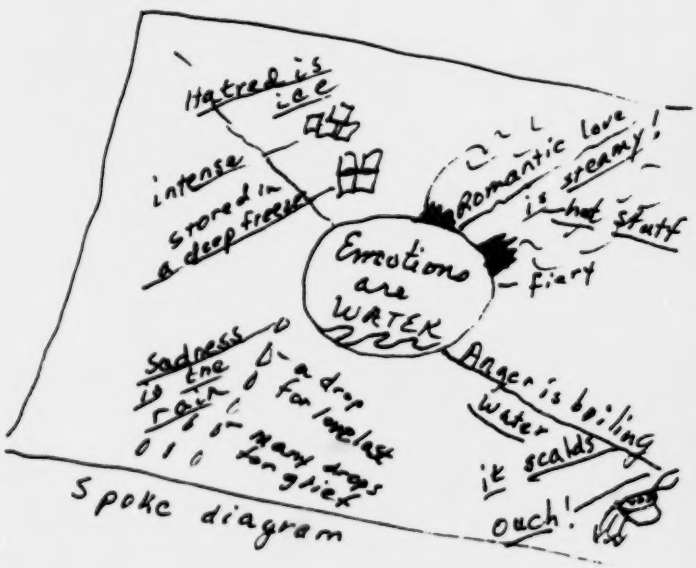
A chart for younger students

ILLUSTRATION #1

ILLUSTRATION #2

Publish the children's own books for your classroom

ILLUSTRATION #3



Spoke diagram

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Love = Warm bath; Fear = Icy fingers;
Desire = Steam; Anger = Boiling water;
See illustration #3).

Option 2. INTRODUCING EMOTIONS THROUGH STORIES

The teacher will share an appropriate book from the list below and discuss the emotions of each character.

EXAMPLE (K-6): Teacher will read <u>The Do-Something Day</u>. He/She will ask the students the following questions:

1. How do you think Bernie felt when his father said, "Not now Bernie. I've got to make these plans for tomorrow."

2. What is Bernie's father doing and how is he feeling?

The teacher continues posing similar questions about the other characters' emotions.

EXAMPLE (7-12): Teacher will read "It Takes Only One Shot." Introduce the story by explaining that it was written by a high school student and, it is true.

After reading together, ask students the following questions:

1. How would the friend feel while lying in the hospital?

2. Is it possible his emotions could change?

3. Could they change more than once?

4. How did the friend who shot his friend feel?

5. How would you feel if you were the friend, <u>or</u> the friend who shot the friend?

The length of time required for this unit can be anywhere from two weeks up to one semester, as the teacher prefers.

This unit can be adapted for all grade levels.

Learning Activities For Students

*TAKING DOWN THE ARGUMENT

Students work in pairs. One student tells another student about an argument he/she has heard recently. The other student copies it down, using direct quotations. Then they talk about the emotions involved and try to label them.

*PORTRAYING EMOTION ON PAPER--A GAME FOR PARTNERS

Each pair spins the emotion wheel. The arrow points to an emotion. Then player #1 uses the left hand side of the page to begin a dialogue from the emotional state of mind suggested by the arrow. Partner #2 continues the dialogue on the right hand side of the page, in the same frame of mind. For variation, Partner #2 could be in a different emotion. EXAMPLE: #1 is afraid, #2 is happy. They continue down the page. NO TALKING IS PERMITTED!!!

*ACTING OUT EMOTIONS OF BOOK CHARACTERS

Ask the students to interpret the feelings of a character they've been reading about. Have them "act out" these emotions for the class.

*EXPOSITORY WRITING ABOUT EMOTIONS

Students can research the effect(s) emotions have on behavior and write about this. They can find newspaper clippings (EXAMPLE: Santa Clara Police Use Pink-Colored Cells To Neutralize Prisoners' Anger).

*EXPERIMENTAL WRITING ABOUT EMOTION

Read poems about emotions to students while they write stream of consciousness. Help students create poems from these writings. Use the breath-line ending as the student reads to create the end of the verse line. Go back and edit any words that are not authentic or that detract.

*EMOTION WORD-CHAINS

Start the student with one word and ask him/her to continue with a word chain. Share word chains.

*PROBLEM SOLVING

Devote some time to talking about the chart in the introduction after the students have been talking and doing "emotions" for some time. Talk about some of the causes of fear, anxiety, and hatred for example, and set up some hypothetical situations. Discuss the options of the people impressed by these emotions. Talk about stress-reduction. Show students a picture of Rodin's "The Thinker," and ask them to write what they think he's thinking about.

*SAMPLE LESSON PLAN #1: USING LITERATURE TO EXPLORE FEELING

Stimulus

Macaroon by Julia Cunningham

Select several sections demonstrating the selfishness of Macaroon and the frustrated lonliness of Erika.

Activity

Read selections to class.

Do a Venn diagram on the board comparing the feelings of the two characters focusing on how the conflict of the two characters changes each character.

Have each student write a vignette describing an emotional encounter with a friend or family member that resulted in a change of attitude or behavior.

Follow up

Have students break into response groups and read their papers to each other. Each group selects one paper to read to the class.

Evaluation

If criteria for evaluation has already been discussed and established, students can holistically score the paper.

*SAMPLE LESSON PLAN #2: WRITING ABOUT DISAPPOINTMENT

Stimulus

Revenge of the Lawn, by Richard Brautigan, Pocket Books, New York, 1971. Read "Coffee."

Objective

The student will be able to write a narrative about a time when disappointment was a vivid experience.

Activity

Ask the students to tell about a disappointment they've experienced. Tell them that this will be a first person narrative, and that it should include: 1) the outcome, and 2) the impact of the disappointment.

Option: You can ask students to model their opeining line after Brautigan: "Sometimes life is merely a matter of coffee and whatever intimacy a cup of coffee affords," substituting their own words for after "life is..."

Option: They might also want to try modeling their closing lines after Brautigan's.

Follow-up

If you wish this to be a formal paper, you can have the students go through all of the steps of the writing process. At the time a final draft is being prepared, be sure to include time for editing.

Evaluation

These papers can be scored holistically, and then given a corresponding letter grade.

Resources

Alexander And The Terrible, Horrible, No Good, Very Bad Day by Viorst. Atheneum, 1972.

And I Must Hurry For The Sea Is Coming In by Mendoza. Prentice-Hall, Inc.

Don't forget poetry!

Fire and Ice

by Robert Frost

Some say the world will end in fire.	**1**
Some say in ice	**2**
From what I've tasted of desire	**3**
I hold with those who favor fire.	**4**
But if it had to perish twice,	**5**
I think I know enough of hate	**6**
To say that for destruction ice	**7**
Is also great	**8**
And would suffice.	**9**

Fire and Ice

Content Analysis

Major concept: **Intense emotional involvements--particularly hate and love--can be equally effective at destruction.**

Vocabulary: **fire ice desire perish hate destruction suffice**

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Resources (continued)

Angry by Riley. Childrens, 1979.

Baby That's Love by Marsh. Leswing Communications, 1970.

Discussing Death by Mills. ETC Publications, 1976.

Feeling Free by Sullivan. Addison, 1979.

Feelings by Dunn. Creative, 1970.

Free To Be...You And Me by Thomas. McGraw, 1974.

Frustrated by Tester. Childrens, 1979.

Glad by Odor. Childrens, 1979.

Guess Who My Favorite Person Is by Baylor. Scribners, 1977.

A Hating Book by Zolotow. Harper, 1969.

I Hate My Name by Grant. Raintree, 1980.

I Have Feelings by Berger. Behavorial, 1971.

How Do I Feel? by Lasker. Whitman, 1970.

I Know What You Did Last Summer by Sucker.

I Love My Mother by Zindel. Harper, 1975.

I Love To Laugh by Nordlicht. Raintree, 1980.

I Was So Mad by Simon. Whitman, 1974.

If I Had My Way by Klein. Pantheon, 1974.

I'll Get Even by Conaway. Raintree, 1977.

It's Not Fair! by Supraner. Warne, 1976.

It's Not Fair by Zolotow. Harper, 1976.

Izzie by Pearson. Dial, 1975.

Jealous by Tester. Childrens, 1979.

Love Is Walking Hand In Hand by Schulz. Determined Productions, Inc.

Resources (continued)

Martha's Mad Day by Hapgood. Crown, 1977.

My Brother Sam Is Dead by Collier. Scholastic, 1974.

My Grandson Lew by Zolotow.

Nobody Likes To Lose by Marshall. Childrens, 1980.

Oliver Button Is A Sissy by DePaola. Harcourt, 1979.

Please by Odor. Childrens, 1979.

Sad by Tester. Childrens, 1979.

Sam by Scott. McGraw, 1967.

Sharing by Riley. Childrens, 1979.

The Sign of the Beaver by Speare.

So What If I'm A Sore Loser by Williams. Harcourt, 1981.

Sometimes I Like To Cry by Stanton. Whitman, 1978.

Sorry by Riley. Childrens, 1978.

Success by Riley. Childrens, 1978.

The Tenth Good Thing About Barney by Viorst.

Thanks by Odor. Childrens, 1980.

That Makes Me Mad by Kroll. Pantheon, 1976.

Things I Hate! by Wittels. Behaviorial Publications, 1973.

Two Greedy Bears: Adapted From A Hungarian Folk Tale by Ginsburg. Macmillan, 1976.

The Valentine by Jones.

Welcome Is A Wonderful Word by Fujikawa. Grosset, 1979.

Evaluation

*Students will be evaluated by informal teacher observation.

*Essays will be given a holistic score.

THEME 3: FAMILIES

RATIONALE

The family is the basic unit of American society. We have changing views of what a family is. Young people don't have that same sense of family that earlier generations had. In view of the importance of this basic unit and the impact that it has on society as a whole, the study of this structure is a valid one for students of all levels. The exploration of families past and present through the use of literature will allow students to expand their views on family life and understand families that differ from their own.

Objectives:

By working with this unit, the student will be able to:

* write a narrative piece
* read of families of varying makeups
* express an appreciation of his family group or type
* recognize the difference between an extended family, a nuclear family, and a single-parent family
* make a family tree
* interview people of different generations
* volunteer his time in community service
* identify common family problems
* share traditions, culture, and enjoyable experiences
* explore family values
* evaluate the importance of a family to society
* define roles within the family

Getting Started

The materials you need are the following:

1. Selections of literature to be chosen from the list of attached resources or from teacher's own favorites on the subject of family life.
2. A VCR and video cassettes to record family programs. Family Ties, The Bill Cosby Show, and Webster currently are broadcast during prime time viewing hours. Each of the following is aired at least once each day of the week: Family, Eight is Enough, Leave It to Beaver, The Waltons, The Little House on the Prairie, My Three Sons, and Father Knows Best.
3. Guest speakers from the community.
4. Family tree structure worksheet.
5. A tape recorder and tapes.
6. Students' school pictures or a Polaroid camera and film.

Use one of these methods to motivate student interest:

1. Tell students to informally survey their neighborhoods to determine the various kinds of family groups that are represented there. For example, one home may have a mother and child/children; another may have a grandmother and grandchild. Tell the students that names and addresses are not to be noted. The privacy of neighbors should not be violated. Compile the information as a group activity. Make a chart on the board from the information that the students contribute.

   Use a VCR to show an episode of a TV program such as Leave It to Beaver or Father Knows Best. Talk about the kinds of family life that these shows portray. Assign students a week to survey current programs that deal with varying forms of family life. Then have students make comparisons between older and newer programs and family living as they know it.

   Introduce books on a variety of family types and have students choose a book for further study.

   This will begin their study of the family as a thematic unit.

2. Divide students into groups. Each group will represent a different type of family makeup, such as extended family, single-parent family, group home, or foster home. Students will remain with their "family" groups and play their roles for the duration of the entire unit.

   Assign a piece of literature to each group according to the type of family represented. The students will learn about their particular family types through the literature that they read. In turn, they will share through role-playing with the rest of the class.

   This will begin their study of the family as a thematic unit.

The length of time required for this unit is from four to six weeks, depending upon the amount of classroom time that is used each day.

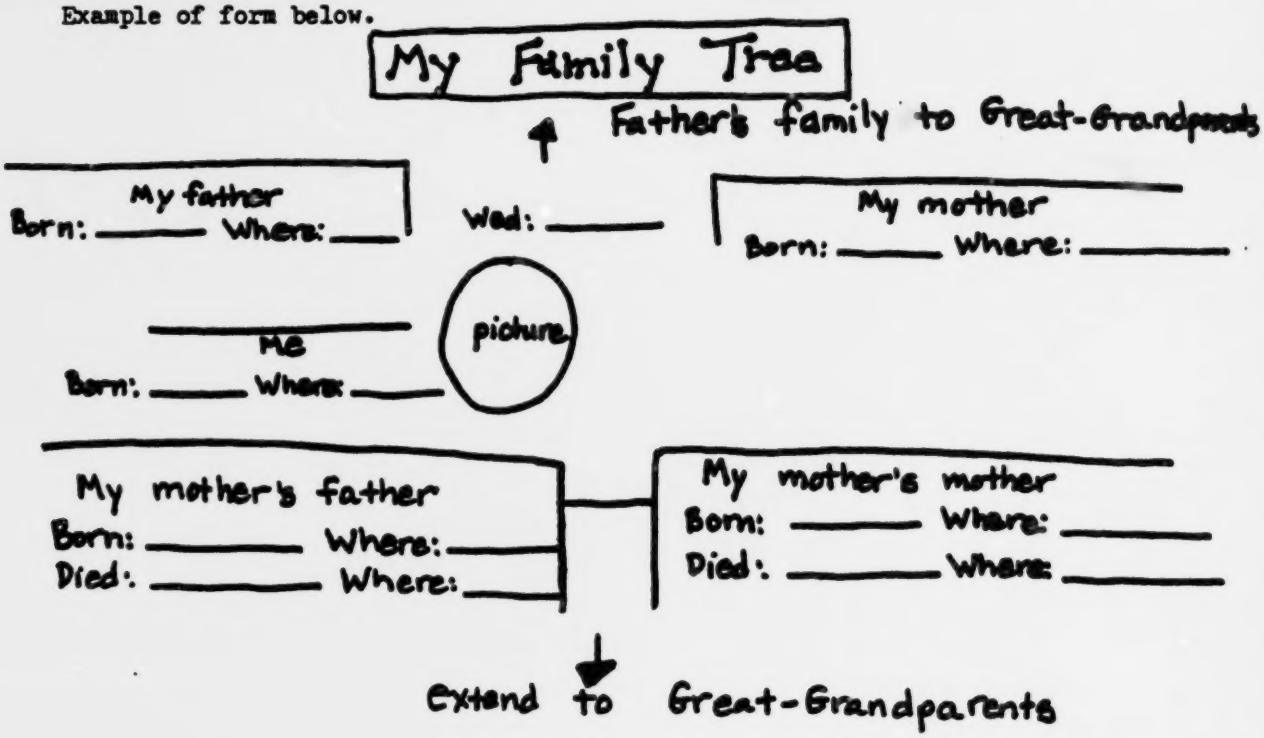
This unit can be adapted for all grade levels.

WRITING A NARRATIVE

The teacher will elect and read aloud a memory piece dealing with a family experience. Teacher needs to choose a piece appropriate for their grade level. The students will be allowed to talk about what the teacher has read. The students will then participate in brainstorming about their personal memories of a family incident. This will be followed by individual students expanding on one of their memories.

FAMILY TREE

The teacher demonstrates a family tree by sketching her or his own on the board to at least two generations back. The teacher gives each student a worksheet which is a form that the student completes with his or her family information. The worksheet should have a place for the student's picture. Use school pictures, or the teacher can take Polaroid snap shots. The students need a week or two to gather their information and finish their project.
Example of form below.



3. INTERVIEWS

The Students will write interview questions to be used to interview elderly people.. Students may interview grandparents, neighbors, or visit a nursing home. The object of the interview questions should be to learn about family life experienced by the interview subject; both past and present. Students may use tape recorders, video recorders, or paper and pencil to record these interviews. Students my share their information in small or large groups.

4. COMMON FAMILY PROBLEMS

Class will do a clustering activity with the topic: Common Family Problems. The student will choose one of the problems he feels is most detrimental to a family and, in chart form, suggest possible solutions. Individual charts should be displayed for the entire class. Have students role play to show how their solutions might lessen the effects of the problem.

Resources

Cunningham, Julia	Macaroon
Saroyan, William	The Human Comedy
Hentoff, Nat	This School is Driving Me Crazy
Ish-Kishor, Sulamith	Our Eddie
Hinton, Susan	Rumble Fish
Klein, Norma	Confessions of an Only Child
Clymer, Eleanor	Luke Was There
Little, Jean	Look Through My Window
Paterson, Katherine	The Great Gilly Hopkins
Sachs, Marilyn	The Bear's House
Weik, Mary	The Jazz Man
Haley, Alex	Roots
Cleaver, Vera and Bill	Where the Lilies Bloom
Ingalls, Laura	Little House on the Prarie
Yep, Laurence	Dragonwings
Gilbreth, Frank and Carey, E.	Cheaper by the Dozen
Day, Clarence	Life with Father
West, Jessamyn	The Friendly Persuasion
Suckow, Ruth	"A Start in Life"
Parker, Dorothy	"Clothe the Naked"
Steinbeck, John	"Flight"
Forbes, Kathryn	Mama's Bank Account
Armstrong, William H.	Sounder
Guest, Judith	Ordinary People
Gray, Mary Ann	The Truth about Fathers
Greenfield, Eloise	Talk About a Family
Steptoe, John	My Special Best Words
Colman, Hila	What's the Matter with the Dobsons?
Klein, Norma	Mom, The Wolfman and Me
Taylor, Sydney	All of a Kind Family
Lawson, Robert	They were Strong and Good
Coatsworth	Houseboat Summer
Zindel	I Love My Mother
	Ludell
Storey	The Family Tree
Kuskins, Karla	The Rose on My Cake
Baldwin, Anne Norris	Jenny's Revenge
Blaine, Marge	The Terrible Thing That Happened At Our House
Neville, Emily Cheney	Garden of Broken Glass
Neville, Emily Cheney	It's Like This, Cat
Snyder	The Witches of Worm
Sims, Rudine	Shadows and Substance

Film: The Debolt Family

5. SHARING TRADITIONS

Each student will bring in a family recipe, which will be accompanied by a written explanation of how this fits in with his family traditions. For example, a Christmas recipe and a written explanation of the recipes will be compiled in a book for all the students of the class.

6. COMMUNITY SERVICE

To introduce the idea of the community as family, guest speakers can be brought in from various service agencies, such as, the library, nursing homes, Headstart, hospitals, nursery schools, senior citizen groups, and the physically disabled.

These speakers will briefly explain how volunteers can contribute to their programs. Students will sign up for a project of volunteer work with one of the organizations. Experiences will be shared with the rest of the class after the project has been concluded.

EVALUATION

This is based on the teachers' observation and the apparent degreee of student involvement; participation will be one area of evaluation.

Writing activities will be evaluated holistically.

THEME 4:

GROWING UP

What Is An Adult?

Am I like anyone else? This is a thought that most children have as they grow up. Growing up is a troubling time for all students. A unit in language arts that contrasts adult and child roles, helps children make decisions and set goals, and gives them an idea of a good self-image that allows them to take risks, could be very helpful. Relating literary characters to a student's life will help them to realize that even though he/she is unique, all people go through some of the same traumas in growing up.

Objectives:

1. By working with this unit students will be able to define in own words what "adulthood" means and compare/contrast "child" and "adult."

2. By working with this unit students will use a variety of sources for interviews and critiques.

3. By working with this unit students will become acquainted with different types of literature by reading a complete novel as well as several pieces of prose and poetry; fiction and non-fiction.

4. By working with this unit students will be actively involved in making decisions.

5. By working with this unit students will recognize the effect their decisions have on themselves and on others.

6. By working with this unit students will understand how others' decisions affect them.

7. By working with this unit students will be able to explain several ways in which self-concept is formed.

8. By working with this unit students will demonstrate an understanding that a positive self-image facilitates the risk-taking that leads to success, which further enhances self-esteem.

Getting Started:

The materials you need are the following:

Dialogue (2 copies) of following conversation between Peter Pan and Mrs. Darling.

PETER: "Would you send me to school?"

MRS. DARLING (obligingly): "Yes."

PETER: "And then to an office?"

MRS. DARLING: "I suppose so."

PETER: "Soon I should be a man?"

MRS. DARLING: "Very soon."

PETER (passionately): "I don't want to go to school and learn solemn things. No one is going to catch me, lady, and make me a man. I want always to be a little boy and to have fun."

In front of class Teacher and Student volunteer act out parts of Peter Pan and Mrs. Darling, reading script. Say, "Most kids want to grow up, to be recognized as adults. Why doesn't Peter?" Ask, "What does 'adult' mean to Peter?" "What does child mean?" List responses on board under the two headings. Venn diagram on board child/adult roles, characteristics. Have students choose one (adult or child) to define in an expository paragraph. This definition may be shared together and should be kept as the reference point for the thematic unit.

The length of time required for this unit is 1 (one) grading period (6-10 weeks).

This unit can be adapted for all grade levels.

Learning Activities for Students:

1. Writing a Dialogue: ② Using excerpt from Diary of Anne Frank as pattern, students write a dialogue in dyads with S_1 an "adult" and S_2 a "child", each line (after the first) written as response to preceeding one. Share dialogue orally with class.

① Read newspaper story (attached as p.2a)

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Real men don't sweep up

By Mark Patinkin

THE advantage of being 32 is that your parents can no longer treat you as a child. Finally, you're an adult. When your mother comes to visit, she has to treat you on those terms.

"Mark, I've never seen so many newspapers in my life. You can't live this way."

I've been saving them.

"A dozen waist-high piles of them? Why?"

To clip articles out.

"If you haven't done it after eight years, you're not going to. This is ridiculous. You're going to have to buy a new house because you've filled this one with newspapers dating back to 1967."

You think I'm incapable of taking care of myself.

"Out. The papers go out. And what in the world is that?"

That's a Puddles dog.

"What's a Puddles dog?"

I wrote about it once. It's a toy dog that wets. I've had it in that corner for five years.

"Up in the attic."

I hate cleaning up.

"Don't you ever read those stories that say, 'Recluse found starved to death. Never had anybody see him because they couldn't get in the house. Health department had to clean up with bulldozers.' Do you read about those people?"

What about them?

"You're going to be one of them."

But that's how they used to do it in prehistoric times. They'd live in the cave until it filled up with bones and trash.

"Archaeologists wait for people like you. I can hear them saying, 'This civilization was full of great newspaper readers, they must have pored over newspapers, because they kept them all from 1967, every single issue. And they had a strange art form — plastic dogs that wet.' And what happened to your desk?"

Nothing. Those are just bills.

"There must be 200 of them. Don't you ever pay?"

Eventually.

"And what's all this crud over the fireplace?"

Plastic insects. From those 25-cent machines in grocery stores.

"On your living room mantel? You're 32 years old. What's in that box?"

Magazines I brought with me when I moved in 1976.

quiche, either, Mom

"Out."

Wait. I haven't read them yet.

"What are you waiting for? It's here eight years."

I'll read them this week.

"Can we at least get rid of this thing?"

That's my Spiderman TV tray.

"And what are all these cereal bowls doing on the kitchen floor?"

I put 'em down for the dog to lick.

"Five of them every morning?"

It's a week's worth. I was going to pick them up tomorrow.

"How long has that half-bag of pasta been in the cabinet?"

A while.

"I'll say. Look at the dust. What about the rest of this?"

I think those Triscuits came with the house.

"And what's this thing you bump your head on every time you leave the kitchen?"

That's my gravity inversion hanging bar.

"You don't do that anymore, do you?"

Maybe.

"I'm throwing it out."

Why?

"You shouldn't hang upside down. It makes blood rush to your eyeballs and you'll go blind. Out."

You can't tell me "out." I'm 32. Ever since I was 8, all you've wanted to do is throw out my favorite stuff.

"You're worse than your father. It must be an inherited trait."

I'm not so bad.

"Maybe it's my fault. I did too much for you. I don't even know where to start. I suppose the kitchen. Where are your Brillo pads?"

Don't have any.

"A sponge?"

Nope.

"Rags?"

No.

"Paper towels?"

Guess again.

"I quit. I think you'll have to survive without me."

It's about time you admitted I can take care of myself.

Patinkin is a writer for the Providence Journal.

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...from The Diary of Anne Frank dramatized by Frances Goodrich and Albert Hackett

MRS. FRANK. ...You are wild, self-willed. If I had ever talked to my mother as you talk to me. . .

ANNE. Things have changed. People aren't like that any more. "Yes, Mother." "No, Mother." "Anything you say, Mother." I've got to fight things out for myself! Make something of myself!

MRS. FRANK. It isn't necessary to fight to do it. Margot doesn't fight, and isn't she. . . ?

ANNE (violently rebellious). Margot! Margot! Margot! That's all I hear from everyone. . . how wonderful Margot is. . . "Why aren't you like Margot?"

2. Interviewing: Students will interview parents/other adults by asking them to answer the question, "What is an adult?" Students will write their answers in paragraph form to share with class. After written work is polished (using peer evaluation, etc.), student will share with interviewee.

3. Critiquing: Brainstorm with students on how we get our definitions of things (i.e., TV, movies, models, books, newspaper, school, parents, friends). Then have students tell you (write their answers on board) names of current TV programs which concern theme of "growing up" (e.g., Facts of Life, The Bill Cosby Show, Eight is Enough). Each student chooses/is assigned a program to review, answering the following questions:

a) Who talked more, child or adult?

b) Who asked more questions?

c) Who had more free time?

d) Who seemed happier?

e) What kinds of clothes did they wear?

f) Did they interact with other people (many, few)?

g) Choose one character you'd like to be. Tell why.

4. Read a Novel: Introduce (booktalk) novels which deal with theme (see RESOURCES). Depending on supply, read a novel together or have students read different works independently. Follow up with character analysis.

5. Debate: Have small groups prepare and hold debate on issue of is adulthood or childhood more appealing.

6. Use the two sources, Helen Keller and Cheaper By The Dozen: Depending on the amount of time you have, these books can be used entirely or just certain episodes can be used to illustrate others' decisions on a person's life.

For example: a) The father in Cheaper By The Dozen has a very dictatorial manner yet has a positive effect on the lives of his children; b) In Helen Keller's life, her parents' reaction to Helen led her to have some traits of an animal--no civilizing boundaries were placed on her. Then Annie Sullivan came into her life and had to impose extreme restrictions on Helen in order to change Helen's life.

After introducing and discussing these episodes, ask the students to think of someone in their life who has made decisions for them. Discuss the idea that when they were a baby almost all decisions were made for them but as they grow up, they should be responsible for more of their decisions.

A good exercise to bring out these ideas would be to first role play the characters in the story. It might be fun to reverse the behavior of some of the characters and think of the results.

It might be possible to then role play their situations in real life and see how different situations could change.

7. Making Decisions and the consequences: Read and discuss D J's Worst Enemy with the class. As you read the book over the course of a week or two, pull out parts in discussion that deal with D J's decisions about himself and his family. How did his decisions in the end show his realization that he was growing up and thinking of others? After clustering traits of DJ such as self-centeredness, concern for others, etc., showing scenes in which these happen, have students write a short story where they can think of one time when maybe they were self-centered. How did this episode affect their lives?

8. Activitiy for Setting Goals and Following a Plan to Achieve These Goals: Read and discuss the book, From the Mixed Up Files of Mrs. Basil E. Frankweiler by E.L. Konigsburg. At various stages of reading, discuss the decisions Claudia and her younger brother Jamie make. Have they planned what they are going to do and is it working out as they expected? At the end of the book, map the story to make sure the students understand the book.

Give each student a paper and have each write the beginning of a story thinking of a story that involves making decisions. After 5 minutes exchange papers and tell the students to now write the middle of the story perhaps showing what happened when certain decisions were made. After 5 minutes again exchange papers and tell the students to write the ending of the story. Read aloud any that the students want to read.

Another book that is a good source for goal setting and decision making is The Story of Jumping Mouse by John Steptoe.

9. Self-Concept as a Mirror Image:

a) Game: Half of the students in a class have stick-on labels attached to their backs, e.g. champion athlete, straight "A" student, class clown, juvenile delinquent, handicapped person, feminist, male chauvinist, drug addict, Miss America, Mr. America, valedictorian, pregnant lady, policeman, school counselor, ethnic minority member, school principal, teacher, tough guy, football coach. The students cannot see their own labels.

All the students mill around the classroom and respond non-verbally to each other's labels, They cannot say anything but have to communicate their responses to one another simply through actions, gestures, facial expressions. The idea is to try to show the labeled person who s/he is without saying a word. Afterward, each of the persons labeled tries to guess who s/he is on the basis of other people's reactions.

This game is followed by a discussion of mirror images.

b) With students playing different characters in the play, read scenes from The Miracle Worker that show how Helen Keller, as a child, responded to the negative expectations of her family and to the positive expectations of her teacher. Writing/Discussion Topic: Why did Helen behave so differently with her family than with her teacher?

c) Read and discuss excerpts from

1) The Human Comedy in which Toby says, ". . . I always feel that I haven't got the same kind of rights that other people have--you know, a guy who was given his name by an orphanage. . . " (pp. 160-61, Laurel edition, Dell Publishing Co.)

2) The Learning Tree in which the jeering from white spectators during Newt's boxing match with Marcus Savage causes shame in Newt (pp. 129-34, Fawcett Crest paperback). For a positive change in his mirror image, see pp. 143, 145-49, 151, 159).

Alternative readings: Jacob Have I Loved and Leo the Late Bloomer

d). Reading and discussion of "Children Learn What They Live" by Dorothy Law Nolte. Writing assignment: Write about an experience in which another person (e.g. parent, sibling, teacher, peer) affected your self-concept. Use lines from "Children Learn What They Live" as paragraph starters, e.g. " If a child lives with encouragement, he learns to be confident" or "If a child lives with approval, he learns to like himself."

e). To offset negative past experiences, play an audio-cassette tape entitled You Are What You Think by Doug Hooper. (A terrific confidence builder! Contact Eileen Hooper, P.O. Box 792, Danville, CA. 94526, to obtain a copy. Every teacher should play this tape for his/her students!)

(Say "Yes" to Life)

Follow-up short readings from Doug Hooper's book You Are What You Think: "Think Well of Yourself", pp.47-48, blue Volume I and "Draw Confidence from Inner Resources", pp. 19-20, blue Volume II.) These are short expository writings that could be used for dictations or for paraphrasing the main idea. Another suggestion: "Liking Yourself" by John Steinbeck, p.10 Words to Live By

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10. Social Expectations and Self-Concept:

a) The Impact of Media Images: Ways television shapes an image of "how I oughta' be."
Discuss the images created by television advertising (e.g. commercials for cars, beauty products and diet drinks) and television programs such as Family Ties, The Facts of Life, Bill Cosby Show, Eight is Enough. How do these affect the viewer's self-concept? Negative and positive responses. Ideally, the members of the class, including the teacher, should pick one program to view on a specific night and discuss it together the next day.

Writing activity: re-write the story with the student replacing one of the characters in the program. Would the outcome change?

Have each student decorate a paper bag with pictures, drawings, symbols that represent the self s/he shows to the world, the self other people see. Place inside the bag something that represents the private part of oneself. Staple the bag shut. No one can open it but the student. The point of this exercise is to help the student see that everyone has an inner and an outer self; sometimes there are discrepancies between the two, but it's okay to maintain one's personal privacy.

b) The Self in Relation to Mainstream Values - Read and discuss excerpts from

1) The Adventures of Huckleberry Finn when Huck perceives himself as a wicked person because he chooses to help Jim escape from slavery despite social and religious sanctions against such action
2) Walden when Henry David Thoreau explains his reasons for living alone in the woods, e.g. as a reaction against the industrial age in which he lives.
3. Ishi: Last of His Tribe when Ishi watches the train from his hiding place and when he is finally discovered.
4. scenes from Romeo and Juliet in which the feuding between their families impedes their love for one another.
5. The Diary of Anne Frank when Anne affirms her own existence despite the persecution of the Jews by the Nazi regime.
6. Moliere's School for Wives in which the young girl chooses her own lover and refuses to become the wife of the man who adopted and educated her for this purpose.

Other sources: (Secondary students) The Crucible, The Great Gatsby, Bury Me at Wounded Knee; (Elementary) Petronella, I am the Running Girl, Pigman.

The reading should make the point that to be oneself sometimes requires going against the grain of society.

Writing assignment: Write about a time when you had to resist pressure from other people to maintain your own self-esteem. This will require brainstorming with the class as a whole to generate ideas.

11. Risk-Taking and Self-Esteem (A positive self-image facilitates the risk-taking that leads to successful experiences, which in turn enhance self-esteem).

A. Film: Pack Your Own Chute

Discussion/Writing Topics: How do fear and self-doubt prevent a person from living fully? What point was the psychologist in the film trying to make by parachuting out of an airplane into the ocean? Write about a challenge you would like to meet to build self-confidence. What is holding you back?

B. Short readings for dictations or for paraphrasing the main idea: You Are What You Think, "Expect to Succeed in Everything You Undertake"

Teenage Survival Manual, "Go for It"

Words to Live By: "Take a Chance" by Walt Disney

"Boldness" by James Michener

"How to Grow" by Lloyd Morris

C. Poetry Readings: "The Road Not Taken" by Robert Frost

"It Couldn't Be Done" by Edgar A. Guest

Writing assignment: Write about one of your accomplishments that boosted your self-confidence.

Follow-up activity: Have students exchange papers and interview each other for additional information about their accomplishments. Then write newspaper articles about each other for a class publication.

D. Stories that present positive models

1. Through the Tunnel by Doris Lessing

2. excerpts from The Learning Tree, e.g. the ending when Newt musters up the courage to testify in court. For him this is a kind of initiation rite into manhood.

3. excert from Up from Slavery by Booker T. Washington when he leaves home to go to school on his own initiative.

Discussion/Writing Topic: Explain how one of these characters took a risk and assumed a challenge that helped him to become a more self-confident person. (Elementary: A Wrinkle in Time, Bridge to

E. Read The Secret Life of Walter Mitty by James Thurber

Writing assignments: After reading the story, have each student imagine that s/he is Walter Mitty and write a letter to Ann Landers about his problem of unfulfilled fantasies. Then have the students exchange papers and write Ann Lander's response to the problem as stated in the letter. Offer helpful suggestions to Walter so he can get out of his fantasy world and begin living a real life that is exciting.

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12. Suggestions for On-going Activities to Build Self-Confidence.

A. Each day give the students a confidence-building quotation to memorize. See page 12 for sample quotations.

B. Require that students write one complimentary statement about themselves on each paper they hand in. Any positive statement about oneself is acceptable. Allow students to make up things about themselves on two conditions: (1) it could be true someday, if not now and (2) the student has to imagine that it is true right now (creative visualization!).

C. Have a box in the classroom for orchid letters. Allow class time for students to write each other notes of praise.

D. During the course of a semester the teacher writes one personal note to each of his/her students, a note expressing genuine praise. Writing the notes on Christmas cards and handing them all out the same day is a good idea. Valentine's day is another good time.

RESOURCES

PLAYS: The Miracle Worker (movie also)
The Diary of Anne Frank (movie also)
? Romeo and Juliet - Shakespeare
The Crucible - Arthur Miller
School for Wives - Moliere

NOVELS: The Human Comedy - Willian Saroyan
The Learning Tree - Gordon Parks
Jacob Have I Loved
Ishi, Last of His Tribe
The Great Gatsby - Scott Fitzgerald
The Adventures of Huckleberry Finn - Mark Twain
Bury Me at Wounded Knee
Winter of Our Discontent - John Steinbeck
The Pigman - Zindell
The House of Sixty Fathers - Meindert De Jong
My Side of the Mountain; Julie of the Wolves
Anne Frank, The Diary of a Young Girl
Judy Blume books
A Separate Piece
Catcher in the Rye - J.D. Salinger (also Franny and Zoey

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CHILDREN'S STORIES: Leo, the Late Bloomer - Robert Kraus

Madelaine

Petronella

The Four Seasons

Frog and Toad Series

A Wrinkle in Time

Bridge to Terabitha - Katherine Paterson

I am the Running Girl

Mary Poppins (also a play)

All of a Kind Family

Folktales (e.g., Vietnamese tale of two brothers)

POETRY: "The Road Not Taken" - Robert Frost

"It Couldn't Be Done" - Edgar A. Guest

EXPOSITORY WRITINGS

You Are What You Think - Doug Hooper (audio-cassette tapes also available through Mrs. Eileen Hooper - P.O. Box 792, Danville,CA., 94526)

The Teenage Survival Manual - H. Samm Coombs (De Vorss & Company, P.O. Box 550, Marina Del Rey, CA. 90291)

Words to Live (an anthology of inspirational writings by famous people, edited by William Nichols - Simon & Schuster, N.Y.)

You Are a Winner - Margie Sherrat (written specifically for a young audience, grades 7-12) For a copy, contact Ms. Margie Sheratt, 74 Basinside Way, Alameda, CA. 94501. Margie has developed a whole curriculum on "Self Concept and Positive Thinking," which is being implemented in her school district. A great resource person! She might even be a guest speaker in your classroom.)

"Children Learn What They Live," 100 Ways to Improve Self-Concept (A treasure chest of ideas for teachers!)

Walden - Henry David Thoreau

SHORT STORIES

Through the Tunnel - Doris Lessing

The Secret Life of Walter Mitty - James Thurber

AUTOBIOGRAPHY: Up from Slavery - Booker T. Washington

MOVIE: Pack Your Own Chute

GROWING UP

AMY FOR SHORT by Numeroff (1-4). When he grows taller than Mark, Amy is afraid he doesn't want to be best friends anymore. Macmillan, 1976.

ANYHOW, I'M GLAD I TRIED by Vigna (K-2). The story of one child's attempt to be kind to the class misfit. Whitman, 1978.

ARE YOU THERE, GOD? IT'S ME, MARGARET by Blume (4-8). Eleven-year-old Margaret is the daughter of a Jewish father and a Catholic mother. The discussions of her problems with God, including her adjustment to a new school, deciding on which church she wants to attend, and her agonized wait for, hoped for signs of physical maturity make this a very funny story. Bradbury, 1970.

BENJIE ON HIS OWN by Lexau (2-4). When his grandmother becomes ill, young Benjie discovers people in his big city neighborhood can be friendly and helpful. Dial, 1970.

A BIG FAT ENORMOUS LIE by Sharmat (K-2). A small lie becomes a monster that haunts a youngster until he tells the truth. Dutton, 1978.

THE CAT ATE MY GYMSUIT by Danziger (6-9). Marcy will go to any lengths to get out of going to gym and to defend an English teacher she feels has been wrongly dismissed. Delacorte, 1974.

THE CAY by Taylor (5-8). Growing up and survival, black versus white, innocence and distrust versus wisdom and respect, are woven into this story of a young blind American boy and an old west Indian native. Doubleday, 1969.

THE CLOUD OVER CLARENCE by Brown (K-3). A special birthday present helps Clarence rid his days of accidents and forgetfulness. Dutton, 1979.

CORA COPYCAT by Lester (K-2). An exasperating mimic is left almost speechless after an encounter with an escaped "Wild Woolly Wurgal." Dutton, 1979.

THE DAY I WAS BORN by Sharmat (K-3). Two brothers recall the day the younger was born. Dutton, 1980.

THE GORILLA DID IT by Hazen (K-1). A child keeps blaming an imaginary animal — a gorilla — for all the messes in his room. Atheneum, 1974.

GREGORY, THE TERRIBLE EATER by Sharmat (K-3). A very picky eater, Gregory the goat refuses the usual goat diet staples of shoes and tin cans in favor of fruits, vegetables, eggs and orange juice. Four Winds, 1980.

GROWING STORY by Krauss (1-3). A little boy watches things grow, but doesn't realize until fall that he, too, has grown. Harper, 1947.

GRUMLEY THE GROUCH by Sharmat (K-3). J. Grumley Badger, biggest grouch in the neighborhood, becomes more and more pleasant when he meets Brunhilda Badger. Holiday, 1980.

HELP by Riley (K-2). Children can help other children and grown-ups and be helped by them too. Helping makes people feel good. Childs World, 1978.

HORRIBLE HANNAH by Bottner (K-3). Thinking the "Watch out for Horrible Hannah!" sign on the front lawn refers to the new girl next door, Lucy and Toby set out to frighten her first. Crown, 1980.

I AM NOT A PEST by Sharmat (K-2). Alicia explains all the ways she is not a pest, and besides, her family will think she's sick if she changes her ways. Dutton, 1979.

I AM NOT A SHORT ADULT: GETTING GOOD AT BEING A KID by Burns (5-7). Many facets of childhood are discussed including children's legal status and institutions that affect them. Little, 1977.

THE IMAGINARY FRIEND by Young (K-3). The importance of imaginary play is explored through a story about a young child and his make-believe friend. Raintree, 1977.

IRA SLEEPS OVER by Waber (K-3). A little boy is excited at the prospect of spending the night at his friend's house but worries how he'll get along without his Teddy Bear. Houghton, 1972.

JUST ONLY JOHN by Kent (K-3). Four-year-old John tired of being a little boy, pretends to be various animals. For a penny he buys a magic spell which turns him into whatever animal his mother happens to call him. Parents, 1968.

THE LOLLIPOP PARTY by Sonneborn (K-2). A lollipop party, a visit from his nursery school teacher, and being home alone all help Tomas prove himself "a big boy." Viking, 1967.

MESSY by Bottner (K-3). Harriet tries to reform and be neat and clean to take part in a dance recital. Delacorte, 1979.

MESSY MARE by Peters (K-3). No mess is too big for Mark — until he loses his best toy. Troll, 1980.

MS. GLEE WAS WAITING by Hill (K-4). Laura finds many reasons why she cannot attend her piano lessons. Atheneum, 1978.

MUSHY EGGS by Adams (K-3). Mother is a computer operator and the children are cared for by Fanny who makes their favorite breakfast, mushy eggs. One day she tells them she's going back to Italy and the children are sad. Putnam, 1973.

NEXT YEAR I'LL BE SPECIAL by Giff (K-3). Marilyn describes how much different life will be next year when she is in the second grade. Dutton, 1980.

QUEENIE PEAVY by Burch (4-7). A defiant thirteen-year-old rescues her future from reform school in a Georgia town of the 1930's. Viking, 1966.

THE QUITTING DEAL by Tobias (K-3). Thumb-sucking Jenny and cigarette-smoking mom decide to give up their habits. Viking, 1975.

ROOM FOR CATHY by Woolley (3-7). Moving into the big house with a room of her own is the realization of a dream for Cathy. Then she faces a heart-breaking disappointment. Morrow, 1956.

SOMEONE NEW by Zolotow (K-3). In the first person narrative, a young boy realizes he is changing and growing up. Harper, 1978.

THEODORE ALL GROWN UP by Walsh (K-3). Theodore considers himself quite grown up until he starts giving his toys away. Doubleday, 1981.

TIGHT TIMES by Hazen (K-3). A youngster isn't sure why a thing called "tight times" means not getting a dog. Viking, 1979.

TITCH by Hutchins (K-3). Titch, the youngest in the family, enjoys a moment of triumph. Macmillan, 1971.

THE VERY LITTLE BOY by Krasilovsky (K-3). "He was smaller than all the other little boys on his street" but he grows and grows until he is no longer "a very little boy." Doubleday, 1962.

THE VERY LITTLE GIRL by Krasilovsky (K-2). A tiny little girl grows and grows until she is big enough to be the big sister for a new baby brother. Doubleday, 1953.

THE VERY TALL LITTLE GIRL by Krasilovsky (K-2). A young girl stops worrying about her tallness when she notices that every one else in her family is tall. Doubleday, 1969.

WHEN I HAVE A LITTLE GIRL by Zolotow (K-3). When the little girl has her own daughter, the rules will be different. She will be allowed to wear party dresses to school, eat snow, stay out past dark. Harper, 1965.

WHISTLE FOR WILLY by Keats (K-1). The adventures of a little boy who tries to whistle for his dog the way big boys do. Viking, 1964.

WORDS IN OUR HANDS by Litchfield (2-4). Nine-year-old Harold explains the bonuses and burdens, the facts and emotions of family life with deaf parents. Whitman, 1980.

YOU CAN DEPEND ON ME by Reuter (K-3). A story about handling responsibility. Childrens, 1980.

HURRAY FOR ME SELF IMAGE

BENJIE by Lexau (K-3). Benjie is painfully shy until he forces himself to go out and look for Granny's lost earring. Dial, 1964.

CORDUROY by Freeman (K-1). The amusing story of a toy bear whose one missing button from his green corduroy overalls almost costs him the opportunity of belonging to someone. Viking, 1968.

DID YOU CARRY THE FLAG TODAY, CHARLEY? by Caudell (K-3). Charlie, an irrepressibly curious kindergartner who finally achieves the honor of carrying the school flag for his class. Holt, 1966.

DUMB OLD CASEY IS A FAT TREE by Bottner (2-4). In spite of her weight, Casey still hopes to be a ballet dancer. Harper, 1979.

I AM SOMEBODY by Greene (K-3). A story about self-acceptance. Childrens, 1980.

I'M BUSY, TOO by Simon (K-3). Preschoolers in a kindergarten learn the value of being useful and valued by being busy learning and working in their own fashion. Whitman, 1980.

I'M GLAD I'M ME by Stone (K-2). In a lively poem written for the Head Start Program, a small boy tells of the fun he has when he accepts his true self. Putnam, 1971.

I'M GLAD TO BE ME by Hallihan (K-3). A charming, rhymed text captures feelings of a young boy who has some very practical reasons for being glad for what he is. Childrens, 1977.

IT'S ME, CLAUDIA by Newman (K-3). Unhappy with the way she looks, Claudia decides to dress up in a new hat. She thinks she looks wonderful but her friends don't recognize her. Watts, 1981.

Evaluation;

HOLISTIC: Evaluate dialogues, short essays, on whether student sticks to the subject. All ideas are acceptable; do not correct grammar of first drafts.

PASS/FAIL: Homeword assignments (interview/critique) are essential to this unit and grade depends on effort here (either they do their assignments or not).

PRE-POST EVALUATION: Compare culminating essay activity (writing a definitive paragraph on what is an adult) with original essay. Look for at least ten new bits of information.

CONFIDENCE-BUILDING QUOTATIONS

1. "You are home. You belong in the universe." Alan Watts
2. "No one can make you feel inferior without your consent." Eleanor Roosevelt
3. "Every person stamps his value on himself." J.C.F. von Schiller
4. "The manner in which you evaluate yourself will determine the way others accept you." Doug Hooper
5. "Cultivating self-confidence is similar to cultivating a plant. If you want it to germinate and grow within you, you must feed it with affirmative thoughts about yourself." Doug Hooper
6. "Give yourself a break. See yourself at your best." Maxwell Maltz
7. "There is no value judgement more important to man, no factor more decisive in his psychological development and motivation, than the estimate he passes on himself." Nathaniel Branden
8. "Self-confidence in any enterprise comes, as a rule, from remembrance of past success." Dorothy Cornfield Fishbee
9. "Self-love, my liege, is not so vile a sin as self-neglecting." William Shakespeare
10. "If you reject yourself when you're weak, then you have no floor under you and can never feel secure. Only when you accept your weakness and your strength can you reach your full stature. If Babe Ruth had condemned himself every time he struck out, he would have destroyed his conficence in his ability to hit home runs." Maxwell Maltz
11. "When I add up all the pluses and subtract the minuses, I still come out pretty well." Betty Ford
12. "If I make a false step, it's only one step. It's like the string of beads in a necklace. One stone may not be as interesting as the next, but the whole necklace is a good necklace." Meryl Streep
13. "The more time you waste coveting someone else's talents or possessions, the longer it will be before you discover your own." Doug Hooper
14. "Until I accept my faults, I will most certainly doubt my virtues." Hugh Prather
15. "Not gods are we, but mortal beings struggling on the face of the earth." Ted Wachtel
16. "I believe the assumption that one has to be exceptionally intelligent to receive a Nobel Prize is wrong. I may be very intelligent in my field, literature, but my judgements in other fields are the same as the average citizen's." Czeslaw Milosz, winner of the Nobel Prize for literature, 1980
17. "Nothing will be enough until you are enough. When you are enough, everything is enough." Leo Buscaglia
18. "The woods would be very quiet if the only birds that sang were the best singers." Doug Hooper

CHILDREN LEARN WHAT THEY LIVE

Dorothy Law Nolte

If a child lives with criticism,
he learns to condemn.
If a child lives with hostility,
he learns to fight.
If a child lives with fear,
he learns to be apprehensive.
If a child lives with pity,
he learns to feel sorry for himself.
If a child lives with ridicule,
he learns to be shy.
If a child lives with jealousy,
he learns what envy is.
If a child lives with shame,
he learns to feel guilty.
If a child lives with encouragement,
he learns to be confident.
If a child lives with tolerance,
he learns to be patient.
If a child lives with praise,
he learns to be appreciative.
If a child lives with acceptance,
he learns to love.
If a child lives with approval,
he learns to like himself.
If a child lives with recognition,
he learns that it is good to have a goal.
If a child lives with sharing,
he learns about generosity.
If a child lives with honesty and fairness,
he learns what truth and justice are.
If a child lives with security,
he learns to have faith in himself and in those about him.
If a child lives with friendliness,
he learns that the world is a nice place in which to live.
If you live with serenity,
your child will live with peace of mind.

With what is your child living?

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FOCUS ON A THEME 5

Understanding Others

In our multi-ethnic society, it is most important for us as citizens to learn tolerance of others and how they live. Learning to understand others promotes harmony in school, community, country, and the world at large. In a country as large as ours, it is also important for us to focus in on what we all have in common. As we become more aware of how others live and of the experiences we have in common, our own attitutdes broaden, our prejudices shrink, and we see the world around us with more tolerance.

Objectives:

By working with this thematic module students will:

1. be able to understand that our common heritage is one of immigration because of America's historical role in offering shelter and opportunity to others.
2. be able to see that being different is all right.
3. participate in making a class "roots" map.
4. make a family tree.
5. identify with pride their own personal family backgrounds. This will involve the writing an essay or book on the family's origins.
6. write about a personal experience during which s/he was excluded.
7. write a compare and/or contrast paper on how two different cultures celebrate a holiday or tell a well-known fairy tale.
8. participate in an international festival including the art, music, dance, costumes, and food of all the ethnic groups represented in the classroom.
9. write to a pen pal in a foreign country.

Getting started:

The materials you need are the following:

1. family tree ditto
2. U.S. map
3. world map

4. map pins or flags
5. test of labels/generalizations
6. recordings of international folk songs
7. references for international costumes
8. replicas of world flags
9. books on holidays and fairy tales as celebrated and told in several countries
10. reference materials for their "roots" searches, i.e., encyclopedia
11. examples of arts, crafts, food, and folk dances from other countries
12. tapes or recordings of foreign languages
13. art and writing supplies
14. large piece of paper to chart class origins

Teacher will administer a pretest based on sterotyping (copy of test follows). After the test is completed, class discussion will center on why students reacted in that manner. Did they not know of any policemen, teachers, parents, etc. who were not as described. Discuss stereotypes. Aren't they really the exceptions, rather than the rule?

Students will participate in making a class "roots" map. Students will first tell their birthplace. Teacher will pinpoint birthplaces on U.S. or world map with pins. Student will go home and ask parents where the family originated. The next day the teacher will start locating the "roots" of the class on the world map. Teacher will also start compiling data for the "roots" graph. At this point the teacher will want to start collecting materials from those countries--music language, art, and other reference materials.

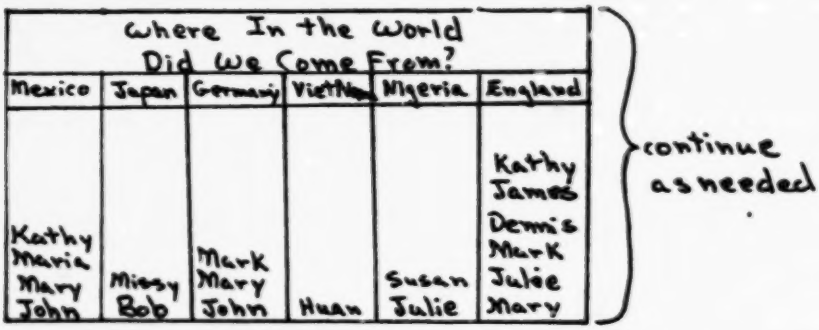
The length of time required for this unit is approximately one month.

This unit can be adapted for all grade levels.

LEARNING ACTIVITIES FOR STUDENTS

1. Students will take a pretest on stereotyping. Sample test appears at end of section. This pretest will be followed by a discussion of student responses.

2. Students will make a class graph of origins. Data for the graph, entitled "Where in the World Did We Come From?" will be compiled from student information. It will have column headings of the names of counties. Student names or pictures will be placed under the proper headings. Some students may be listed in several columns since their ancestors may have come from several countries.



3. Students will make a family tree. They will list as many names of family ancestors as possible, the dates of birth and death, and the countries in which these ancestors lived.

4. Students will write a "roots" paper. They may wish to include their families' own immigration experience if someone in the family still has knowledge of this information. They may wish to do some research on the counties from which their families immigrated and find why people were immigrating from these countries at that time.

5. Students will read from the anthology/bibleography various stories describing immigrant experiences and life experiences in other cultures.

6. Students will write a compare and/or contrast paper on holidays or folk tales as celebrated or told in two seperate countries and/or cultures.

7. Students will discuss and react to labels given various ethnic groups. What is the origin? Isn't this stereotype label based more on the exception, rather than the rule.

8. Students will write a paper describing a time when they felt left out. The students will describe how it felt to be excluded and how they handled the situation.

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9. Students will write to a pen pal in another country. They should try to share their culture with the pen pal and find out about how the pen pal lives. The addresses of pen pal organizations are listed in the resources section.

10. Students will listen to the sounds of various languages represented by the class's backgrounds. This could include the students themselves speaking a language they know, having parents come in to share their language, or listening to records or tapes. Students might enjoy making labels for various objects in the room in several different languages. For example, all the Spanish words could be written in red, Viet Namese in blue, French in green, etc.

11. Students will learn to sing some songs and do some dances from various countries.

12. Students will participate in an ethnic festival of foods, arts, crafts, costumes, music, and dance.

Name_____

Date_____

Write your response to these phrases:

A policeman is

A teacher is

A bus driver is

A student is

A grandparent is

A doctor is

A bum is

An artist is

An athelete is

A secretary is

A librarian is

A cook is

A lawyer is

A carpenter is

A mom is

A coach is

A dad is

A custodian is

a sister is

a cowboy is

a brother is

an actor is

a life guard is

a nurse is

RESOURCES

Books for Teachers

Donelson, Kenneth R. Books for You. A Booklist for Senior High Students (National Council of Teachers of English 1976)

Moss, Jay F. Focus Units in Literature: A Handbook for Elementary School Teachers (National Council of Teachers of English 1984)

Sims, Rudine. Shadow and Substance. Afro-American Experience in Contemporary Children's Fiction (National Council of Teachers of English 1982)

Tiedt, Pamela L. and Iris M. Multicultural Teaching: A Handbook of Activities, Information, and Resources (Allyn & Bacon Inc. 1979) excellent guide for the teacher including a variety of activities and information.

Other Resources for the Teacher

Student Letter Exchange. 910 Fourth St. S.E., Austin MN 55912. Phone: (507) 433-4389. Wayne J. Dankert. Gen. Mgr. The association was founded to build better international good well through pen-pal corrispondence between young people (10-19) in the U.S. and 50 countries. All correspondence in English. Charge of $1.25 per name.

World Affairs Council of Northern California. 312 Sutter St., San Francisco, CA 94108. Phone: (415) 982-2541.

World Pen Pals, 1690 Como Ave., St. Paul, MN 55108. Phone: (612) 647-0191. John Gundale. Secretary. Founded in 1950--clearing house for 40,000 young people ages 12-20 in the U.S. and 150 countries who exchange letters to promote international understanding and friendship. $2.00 charge for individuals. Specail group rates. Publication: "Write In There" (pen-pal newsleter--annual)

NOTE: Your most important resource may be students themselves, their parents, or other members of the community.

Books for Students

Addler, David A. A Picture Book of Jewish Holidays; A Picture Book of Passover; A Picture Book of Hanukkah (Holiday House 1981)

Adventures in Amerixcan Literature: Heritage Edition (Harcourt Brace Jovanovich 1980)

Aliki. The Eggs (Pantheon books 1969)

Arrangement in Literature: Medallion Edition (Scott. Foresman & Co. 1982)

Belting, Natalia. The Earth is on a Fish's Back: Tales of Beginnings. (Holt, Rinehart & Winston 1965)

Burton, Virginia Lee. The Little House (Houghton Mifflin 1978) urbanization of America

Barrie, Raymond. The Plum Plum Pickers (Venture Press 1969) migrant worker experience.

Bishop, Claire H. Twenty and Ten (Viking, 1952; Puffin, 1978) story of twenty fifth-graders hiding ten Jewish refugee children in France during World War II.

Borlund, Hal. When the Legends Die a young Indian returns to the old way of life.

Cather, Willa. My Antonia. a pioneer Bohemian family's experiences on the Middle Western prarie.

Chardict, Bernice. Juan Bobo and the Pig (Walker & Co. 1973) Puerto Rican folk tale.

Cohen, Barbara. The Carp in the Bathtub (Lothrop, 1972; Dell, 1975) Passover customs.

Chief Joseph. "I Heard Talk and Talk"

Clifton, Lucille. The Lucky Stone (Delacorte, 1979) story of how a lucky stone has brought luck to four generations of black woemen.

Courlander, Harold for the UN Women's Guild. Ride with the Sun: Folk Tales & Stories from all Countires of the UN (Whittlesey House, 1955)

De Barry Nee, Victor and Brette. "Interview with Frank Chin" tells the special experience of being a Chinese American.

de Paola, Tomie. Prince of the Dolomites (Harcourt 1980) Italian folk tale.

Dunn, Mary Lois. The Man in the Box: A Story from Vietnam (McGraw-Hill, 1968; Dell, 1975) story of a village youth during the Vietnam war.

Epston, Sam & Beryl. A Year of Japanese Festivals (Gerrard Pub. Co. 1974) gives descriptions of various Japanese festivals.

Focus on Literature AMERICA (Houghton Mifflin Co. 1981)

Forbes, Kathryn. Mama's Bank Account (Scholastic, 1975) Norwegian-American family in turn-of-the-century San Francisco.

Gackenbach, Dick. The Leatherman (Seabury, 1977) eccentric in our society.

Gates, Doris. The Blue Willow Plate tells about migrant worker experience.

Harding, Lee. The Fallen Spaceman (Harper, 1980; Bantam, 1982) an alien's experience on earth.

Houston, Jeanne Wakatsuki and James D. Farewell to Manzanar tells of experience in Japanese interment camp.

Krasilovsky, Phyllis. The Cow Who Fell in the Canal a Dutch tale

Lathreys, Emery Keller. Proverbs of Many Nations (Lee & Shepard Co. Inc.)

Levoy, Myron. The Witch of Fourth Street (Harper, 1972) set among tenements of New York's Lower East Side in early 1900's--melting pot.

Lyons, Grant. Tales People Tell in Mexico (Simon & Schuster 1972)

Mayer, Mercer. Liza Lou and the Yeller Belly Swamp (Four Winds, 1976) American folk tale.

Meltzer, Milton. The Hispanic Americans (Thomas Y. Crowel 1982) also Taking Root: Jewish Imigrants in America and In Their Own Words: History of American Negro (three volumes)

Mosel, Arlene. Tikki Tikki Tembo (Holt, 1968; Scholastic, 1972) Chinese legend on naming first-born sons.

Moskin, Marietta. Waiting for Mama (Coward, 1975) story of Russian Jews coming to America.

Mowat, Farley. Owls in the Family. (Littl, Brown, 1961; Bantam, 1981) growing up on the Saskatchewan prarie.

Nielsen, Kay. East of the Sun & West of the Moon (Doubleday & Co. 1976) folk tale of Norway.

O'Dell, Scott. Sing Down the Moon (Houghton Mifflin, 1970; Dell, 1973) story of a 14-year old Navaho girl--story of injustice.

Parks, Gordon. The Learning Tree a black boy's growing up in a small Texas farm of the 1930's.

Perrin, Linda. Coming to America: Imigrants from the Far East (Delacorte 1980) includes imigrants from China, Japan, Philippines, and Viet Nam.

Pinkwater, Daniel Manus. Wingman (Dodd, 1975; Dell, 1976) poor Chinese boy in New York City--shows how fantasy provides a protective covering from hurts and prejudices.

Price, Christine. Happy Days: UNICEF Book of Birthdays, Name Days, and Growing Days (E.P. Dutton & Co) tells ways these special days are celebrated in many countries.

Robertson, Dorothy Lewis. Fairy Tales from Viet Nam (Dodd, Mead, & Co. 1968)

Rolvaag, Ole. Giants in the Earth

Sebestyen, Ouida. Words by Heart (Little, Brown, 1979; Bantam, 1981) story of an only black family in 1910 Texas community.

Shah, Idries. World Tales (Harcourt, 1979) collection of 65 fairy tales and myths from all over the world.

Singer, Isaac B. Zlateh the Boat and Other Stories (Harper, 1966) stories derived from Eastern European jewish oral tradition.

Smith, Gene. The Hayburners (Delacorte, 1974) story which breaks many of the stereotypes children have about mentally ill.

Sperry, Armstrong. Call it Courage (Macmillan 1971) story of boy of the South Seas before the time of traders or missionaries.

Spicer, Gladys. 46 Days of Christmas: A Cycle of Old World Song, Legends, and Customs (Coward-McCann Jr. 1960)

Steptoe, John. My Special Best Words

Tate, Joan. Luke's Garden (Harper 1981) story of a boy who is different from his classmates.

Tate, Joan. Gramps (Harper 1981) story of boy who rebels against the indifference of parents to save his grandfather's dignity.

Themes in American Literature (Houghton Mifflin Co. 1975)

Wagner, Jove. JT tells experience of poor kid in Harlem.

Yashima, Taro. Crow Boy (Vicking Press 1955) tells about a boy being excluded by classmates because he is different.

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Berke, Jacqueline. Twenty Questions for the Writer--A Rhetoric with Readings, 4th edition. San Diego, CA: Harcourt Brace Jovanovich, 1985.

Berthoff, Ann E., Editor. Reclaiming the Imagination: Philosophical Perspectives for Writers and Teachers of Writing. Upper Montclair, NJ: Boyton/Cook Publishers, Inc., 1984.

Brannon, Lil, Melinda Knight and Vara Neverow-Turk. Writers Writing. Upper Montclair, NJ: Boynton/Cook Publishers, Inc., 1982.

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Cunningham, Donald H. and Herman A. Estrin. The Teaching of Technical Writing, Urbana, ILL: NCTE, 1975.

Duke, Charles R., Editor. Writing Exercises from Exercise Exchange, Volume II. Urbana, ILL: NCTE, 1985.

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Golay, Keith. Learning Patterns & Temperament Styles, A Systematic Guide to Maximizing Student Achievement. Newport Beach, CA: Manas-Systems, 1982.

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Moffett, James. Active Voice. Upper Montclair, NJ: Boynton/Cook Publishers, Inc., 1981

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Oates, Joyce Carol. First Person Singular: Writers on Their Craft. Persea Books, Inc., 1983.

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Seymour, Papert. Mindstorms Children, Computers, and Powerful Ideas All About LOGO--how it was invented and how it works. New York: Basic Books, Inc., 1980.

Shostak, Robert, Editor. Computers in Composition Instruction. University of Oregon, 1787 Agate Street, Eugene, OR 97403: International Council for Computers in Education (ICCE), 1984. (Also ask for list of publications: Computer Metaphors, Approaches to Computer Literacy, Computer Literacy Activities for Elementary and Middle School Students; Pre-college Computer Literacy: A Personal Computing Approach)

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